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English 33

Part A: Written Response

Grade 12 Diploma Examination

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English 33

Diploma Exam Key

January 1993

1.	A	36.	C - Deleted
2.	A	37.	B
3.	D	38.	A
4.	A	39.	D
5.	D	40.	C
6.	C	41.	C
7.	B	42.	D
8.	C	43.	B
9.	D	44.	D
10.	C	45.	A
11.	A	46.	D
12.	C	47.	A
13.	D	48.	A
14.	C	49.	A
15.	B	50.	D
16.	C	51.	D
17.	A	52.	C
18.	B	53.	C
19.	B	54.	B
20.	D	55.	B
21.	B	56.	A
22.	C	57.	A
23.	B	58.	D
24.	B	59.	C
25.	D	60.	D
26.	B	61.	A
27.	A	62.	B
28.	B	63.	D
29.	C	64.	B
30.	B	65.	D
31.	B	66.	B
32.	A	67.	D
33.	C	68.	A
34.	D	69.	C
35.	C	70.	A

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January 1993
English 33 Part A: Written Response
Grade 12 Diploma Examination

Description

Part A: Written Response contributes 50% of the total English 33 Diploma Examination mark and consists of **three** sections:

• **Section I:**
Personal Response to Literature

Suggested time
75 minutes

Value
50% of the Part A mark

... *Page 2*

• **Section II:**
Functional Writing

Suggested time
45 minutes

Value
30% of the Part A mark

... *Page 13*

• **Section III:**
Response to Visual Communication

Suggested time
30 minutes

Value
20% of the Part A mark

... *Page 22*

Total time allotted: 2 1/2 hours

Instructions

- Read the **whole** examination before you begin to write.
- Follow instructions carefully.
- Complete **all three** assignments.
- Space is provided in this booklet for planning and drafting and for your revised work. Please write your revised work in blue or black ink.
- You may use a nonelectronic English language dictionary and a thesaurus, but you may not use any other reference materials.
- Budget your time carefully; the suggested time for each section is a guideline for you.
- Do not write your name anywhere in this booklet.

SECTION I: PERSONAL RESPONSE TO LITERATURE
(Suggested time: 75 minutes)

Read the excerpt from the novel *Wild Geese* and complete the assignment that follows.

from WILD GEESE

Mark Jordan is a young man who is on his way to find work on a farm. The setting is Manitoba in the 1920s.

Mark Jordan smiled to himself as he jogged along the road on the Indian pony he had hired at the Siding to take him to the farm of the Hungarian, Anton Klovacz. His greenish, ironical eyes, that could in an instant take on the shadow of a dream, searched the dust in the road ahead of him, and saw never the track or trace of human passage.

How good this air was! It smelt like the young lilac leaves you used to suck against your lips and break with a snap when you were a kid, or like the slippery elm bark you used to chew and make a viscous cud¹ of!

Dwelling on his childhood, Mark thought of the kindly old priests in the mission who had given him everything in the way of training and education. He would have to go back and visit them.

Mark paused in the road and looked out over the prairie, flat and new looking, as though hills had not yet been dreamt of by its Creator. On the north side of the road there was stiff timber, scantily green as yet, springing up from ground that was black and scarred from an old fire. Mark dismounted and stepped in among the charred stumps of the old trees. At the base of one, leaning against it as if for shelter, grew a tiny wood violet, almost colourless. He looked at it but did not pluck it as he was first tempted to do. He laughed at himself for his compassion and walked back to his horse.

"We all do that—lean up against burnt stumps—somehow or other," he mused. And then he wondered, rather relevantly, he thought, "What would have happened to me if mother and father had lived?"

As he rode along, a mood of loneliness overtook him—the same cold feeling of belonging nowhere that he had had at night when he was a little boy, after the priest had put the light out and he lay listening to the rain on the glass of the window. He shook himself impatiently. Time he was getting over that morose habit now, nearing thirty. He looked over his shoulder and saw that the sun made only a fillip of gold on the rim of the horizon. A steady blue was creeping over the prairie in place of the magnificent light that had been there the moment before. The churr of the frogs had begun in the ditches along the road, and the small leaves on the willows hung with a faint indolence. Suddenly Mark stopped his horse to listen. He lifted his face up to catch the strange sound that was passing over him, a great summoning trumpet-call, that seemed to hollow out the heavens.

"Wild geese," he said aloud. "They sound as if they know something about it—something about being alone."

Martha Ostenso

¹viscous cud—gum-like wad

Section I: Personal Response to Literature

THE ASSIGNMENT

In the excerpt from *Wild Geese*, Mark Jordan recognizes that “being alone” is a common experience in the world around him. This recognition appears to comfort and to strengthen him.

What is your opinion of the idea that we are comforted and strengthened by recognizing the connection between ourselves and the world around us?

In your writing, you should

- consider Mark Jordan’s thoughts and feelings
- use your own observations and/or experiences to support your opinion

You may also refer to other literature you have studied.

Present your ideas in PROSE.

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 4, 6, 8, and 10.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 6, 8, and 10.

Section I: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for Revised Work on pages 7, 9, and 11.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 8 and 10.

Section I: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for Revised Work on pages 9 and 11.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 10.

Section I: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for Revised Work on page 11.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

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GO ON TO SECTION II

SECTION II: FUNCTIONAL WRITING

(Suggested time: 45 minutes)

Use the situation described below to complete the assignment that follows.

THE SITUATION

Your school is participating in Education Week, which runs from May 3 to May 7, 1993. As part of its contribution to the activities, your Nalwen Composite High School English 33 class has decided to invite a local author to speak to the class on May 6, 1993. You have been selected to write a letter of invitation to Lily Mah, a 1985 graduate of Nalwen Composite High School, who has recently published a collection of Western Canadian short stories.

Your class would like Ms Mah to speak about her experiences as a student and as a writer. Class members have suggested several specific topics they think would be interesting and helpful to students. They have asked you to include these suggestions in your letter to Ms Mah.

THE ASSIGNMENT

Write a letter to Lily Mah inviting her to speak to your English 33 class on May 6, 1993, about her experiences as a student and as a writer. In your letter, provide suggestions that will assist her in preparing her presentation.

In your letter, BE SURE to

- state your purpose
- provide information that is necessary and helpful
- use an appropriate tone

PLEASE NOTE: Letter format has been provided beginning on page 15.
Sign your letter PAT JONES, Nalwen Composite High School.

Continued

Section II: Functional Writing

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 16 and 18.

Section II: Functional Writing

REVISED WORK



Nalwen Composite High School

432 Park Crescent, Nalwen, Alberta, T6R 1P1

January 13, 1993

Ms Lily Mah
372 Nalwen Close
Nalwen, Alberta
T3R 1P1

Dear Ms Mah:

Handwriting practice lines consisting of 15 horizontal lines.

There is additional space for Revised Work on pages 17 and 19.

Section II: Functional Writing

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 18.

Section II: Functional Writing

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for Revised Work on page 19.

Section II: Functional Writing

PLANNING AND DRAFTING

Section II: Functional Writing

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

GO ON TO SECTION III

SECTION III: RESPONSE TO VISUAL COMMUNICATION



Continued

SECTION III: RESPONSE TO VISUAL COMMUNICATION

(Suggested time: 30 minutes)

Examine the photograph on page 22. Write a unified and coherent composition in response to the assignment that follows.

THE ASSIGNMENT

What idea(s) does the photograph communicate? Explain how the details in the photograph and the photographer's choices reinforce the idea(s).

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on pages 24 and 26.

Section III: Response to Visual Communication

PLANNING AND DRAFTING

There is additional space for Planning and Drafting on page 26.

Section III: Response to Visual Communication

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

There is additional space for Revised Work on page 27.

Section III: Response to Visual Communication

PLANNING AND DRAFTING

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Credits

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English 33: Part A

January 1993

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(Village/Town/City)

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English 33: Part A

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